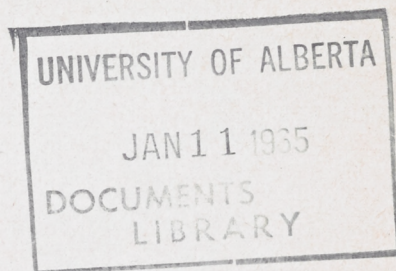


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Leisure



RECREATION AND CULTURAL DEVELOPMENT MAGAZINE

Editor
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**Big Plans for Recreation
given fine start in Fort
Saskatchewan Page 2**

Voters Approve Start on Major
Investment for Leisure.

by Jean Knott

Ring Them Bells! Page 5

Unique form of Music Enjoyed
by Bell Ringers at City Church.

by R. McRory

Up Snorkel! Page 9

Training by experts urged
before participating in under-
water sport.

by R. McRory

**New City Hall Provides
Improved Library Page 14**

Wetaskiwin's City Fathers Assist
youngsters to Larger Quarters.

by K. Sillak

**Craft-Mobile Excites
Youngsters Page 16**

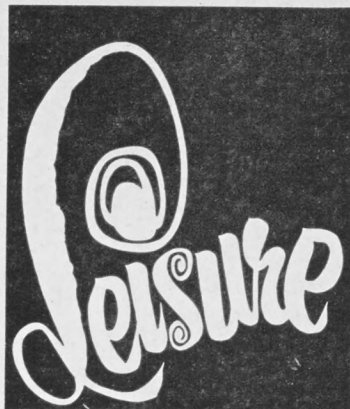
New method of bringing Recreation to recreation areas.

Gallery for Students Page 17

U. of A. Edmonton Students can
Now show their work.

by Jean Knott

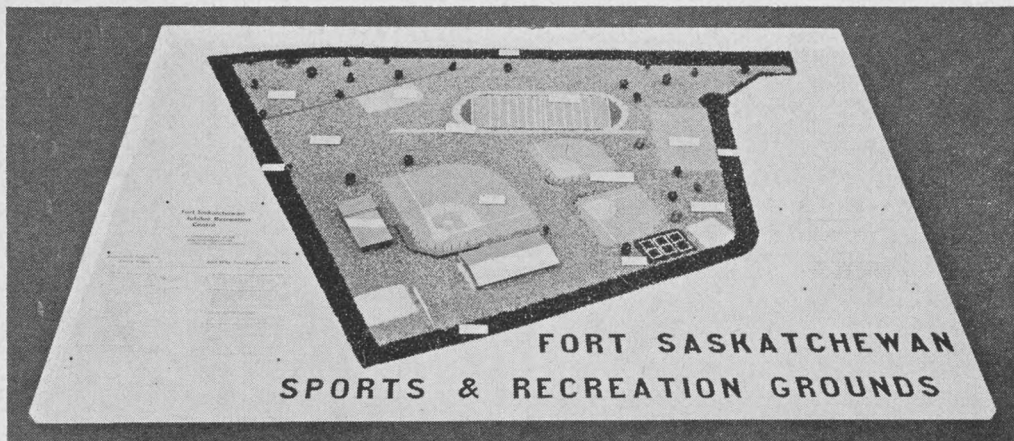
Books In Review Page 21



"Though little, the master word looms large in meaning. It is the 'open sesame' to every portal, the great equalizer, the philosopher's stone which transmutes all base metal of humanity into gold. The stupid it will make bright, the bright brilliant, and the brilliant steady. To youth it brings hope, to the middle-aged confidence, to the aged repose. It is directly responsible for all advances in medicine during the past 25 years. Not only has it been the touchstone of progress, but it is the measure of success in everyday life. And the master word is work."

Sir William Osler, M.D., 1849-1919

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Big Plans for Recreation Given Fine Start in Fort Saskatchewan

Ratepayers Approve Money By-Law

by Jean Knott

GROWING recognition of the importance of recreation in today's society has resulted in more and more communities putting a larger share of their tax dollars into facilities encouraging the wise use of leisure.

A recent example of this was seen this fall at Fort Saskatchewan

(population 3,800) where a \$220,000 borrowing by-law received the approval of 78.5 percent of those who voted. The plebiscite drew a turnout of 63 percent of the eligible voters who, in effect, gave their blessings to a long-term development plan which will eventually mean an ex-

penditure of nearly three-quarters of a million dollars for recreational purposes.

The plebiscite was to cover borrowings for construction of the Fort Saskatchewan Jubilee Recreation Centre to commemorate the town's 60th anniversary. It is to be the first building development on a 40 acre site set aside by the town for a recreational complex. The centre will house an artificial ice surface 85 by 200 feet with seating capacity of 1,400; and a 45 by 80 foot meeting or banquet room with a seating capacity of about 300.

Estimated cost of the structure is \$275,000, but officials are planning to reduce the repayment cost by making use of winter works grants, federal loan forgiveness and a provincial agricultural grant.

Fort Saskatchewan has used up all of its \$32,440 provincial government recreational grant in three projects; an outdoor skating rink and dressing rooms, a new library and renovations to the community hall.

Plans for the 40 acre complex were started early in 1963 by the Fort Saskatchewan Recreation Board, working closely with the Town Council and the Fort Saskatchewan Planning Advisory Board. Completion of current plans will take at least five years.

Presently proposed for the site are three ball diamonds, a football and soccer field, kiddies playground, track and field area, gymkhana grounds,

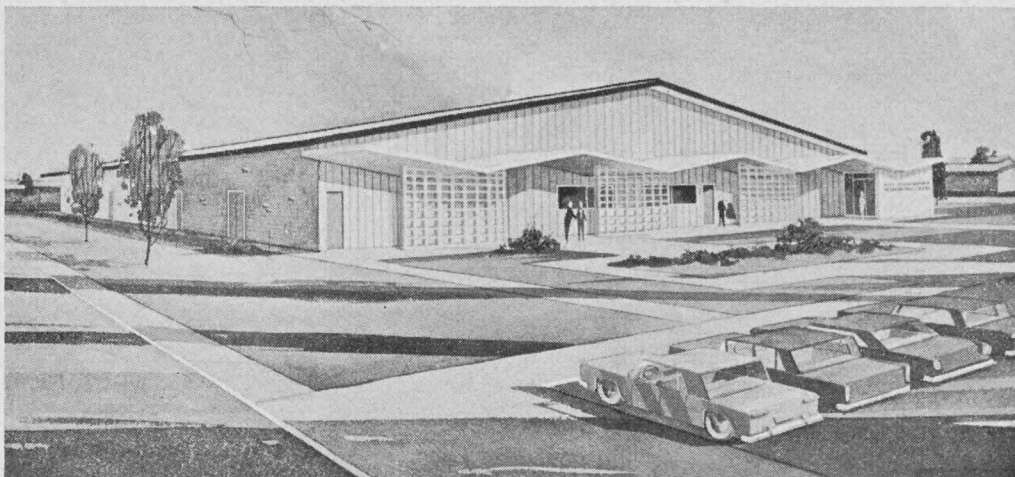
fair grounds, picnic areas, camp grounds and an ornamental park, with additional space set aside for tennis courts. The town's curling and golf clubs have joined forces and are currently considering plans for a combination curling rink and club house, which would also be located on the site.

"The site is ideally located", says Recreation Director Mickey Fluet. "We've got the golf course on the east side of it and Highway 15 on the south side. Town expansion almost has to go south, making the site ideally located for many years of growth."

A ring road, 60 feet wide, will provide reasonably close access to nearly all areas of the development and provide parking space for 400 to 500 cars. An additional 2,000 cars can be accommodated within a one-block area of the site.

"Our new meeting facilities will take some of the load off the community hall, so we'll be able to move our arts, crafts and keep-fit groups out of the high school," remarked Mr. Fluet. "In time it may be necessary to sell the community hall and put a new one in the complex."

"While we're building the complex, we're also going to be expanding our facilities on the north end of town. We hope to put in a new road next year and open up additional picnic areas. This will give us about 15 or 20 acres in total." These facilities, located on the south bank of the North Saskatchewan River include



Architects rendition of proposed recreation building.

two ball diamonds, a swimming pool, park and picnic grounds and tennis courts.

On top of all this the community is making preparations for Canada's Centennial. In 1963 a trust fund was set up with \$3,000 a year being deposited. This will give the town a minimum of \$15,000 to add to federal and provincial grants for a total of over \$22,000. While a project has not been officially picked, tentative plans indicate something of an

historical nature, possibly the rebuilding of old Fort Saskatchewan as a museum. A site has already been set aside for the project.

Mr. Fluet summed it up this way. "Our population projections are very impressive (20,000 in 1981), but we have to be prepared to take care of their recreational needs. If you want to go even farther into the future, the golf course, which is leased from the town, could be relocated and the land used for additional development."

A millennium is something like a centennial, only it has more legs.

—FROM THE BONER YARD



Bellringer Director Robert M. Pounder

Ring Them Bells



**New Skill Learned by Parishioners
in Edmonton**

by R. McRory

IN THE FALL of 1963, a member of the congregation of the Metropolitan United Church in Edmonton announced that he, for one, would cover his ears when the newly organ-

Page Five

ized English Hand Bell Choir made its debut at the evening service. However, when the time came, instead of the expected raucous, clangorous sound as produced by the old-fashioned school bell, he was pleasantly surprised to hear sweet, soft, chime-like notes ringing in harmony from the instruments.

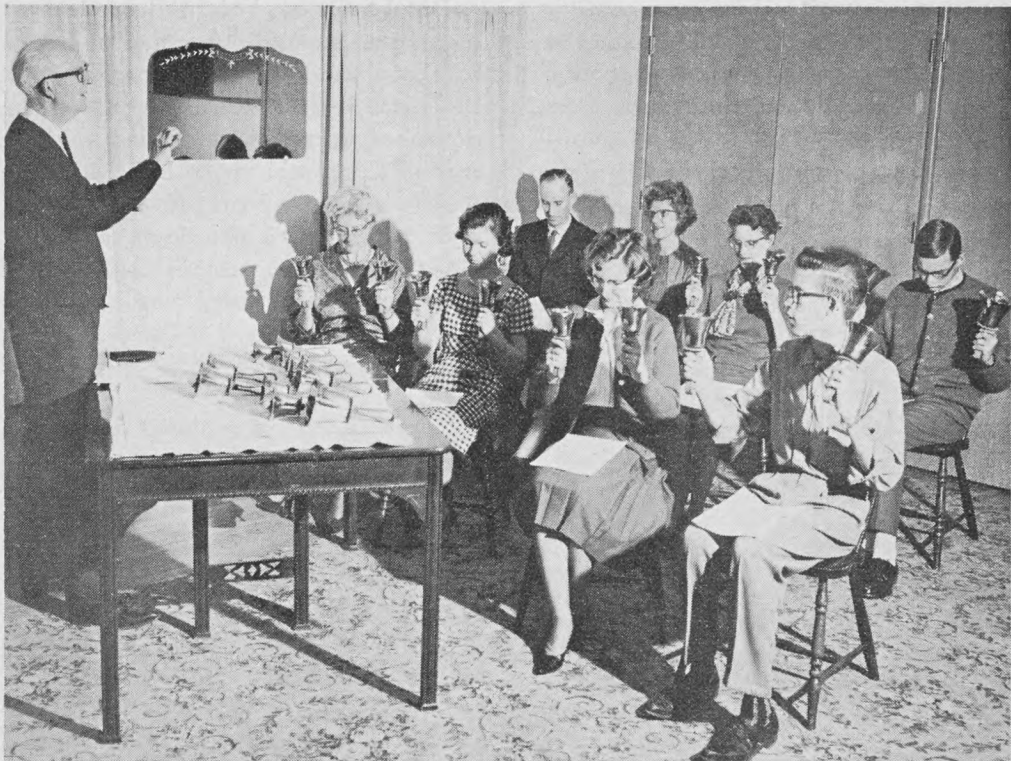
This was the first performance of a group which had its conception three years earlier, when Robert M. Pounder, organist and choirmaster of the church, discovered that the Junior Choir had a surplus of funds which was not committed. Knowing of the re-created interest in hand bells in the churches and schools of the United States, and the formation of the American Guild of English Hand Bell Ringers, Mr. Pounder decided that this might be a good project for his Junior Choir. He hesitantly approached the Rev. R. J. D. Morris, at that time Minister of Metropolitan United Church, with this suggestion, and received an assist from the long arm of coincidence. The minister had just returned from a theological workshop where hand bells had been under discussion, and he was very receptive to the idea.

After studying what material was available on the subject, the choirmaster ordered a set of 25 bells, ranging from G below middle C, up two octaves, at a cost of over \$500, from Mears and Stainbank Whitechapel Bell Foundry, in London. The order was placed in the summer of 1960, and the church had three long years to wait before delivery would be made. During this time, the accum-

ulated skill and experience of almost four centuries of bell-making were employed patiently and carefully casting, tuning and assembling a perfect set of hand bells, true to the tradition of the firm which produced such historic bells as those in Westminster Abbey, Big Ben, Bow Bells and the original Liberty Bell.

Methods of production at the Whitechapel Bell Foundry have not changed noticeably over the almost 400 years it has been in operation, and the Metropolitan United Church hand bells were cast and finished by these ancient methods. First, moulds were prepared with sand from metal patterns closely resembling the finished bells, patterns dating from the early 18th century. The moulds were then filled with a special alloy of pure copper and tin, skillfully proportioned to maintain the famous English tonal quality. Once cooled, the bells were removed from the mould and roughly trimmed, and the castings checked for tonal purity, pitch and surface perfection. Shot blasting removed any traces of sand and the bells were turned, inside and out.

Next came the most important step of the entire procedure, the checking of each bell for pitch of the strike note and partial tones. The five partial tones must agree with the strike note or the bell is not considered in tune. If any bell of the set is out of tune, the entire set is discarded and casting starts again from the beginning. Rather than as a collection of individual bells drawn from a store, each set of bells is tuned and assembled as a series of notes for one instrument



The Senior Bell Choir rehearses a selection to be played at evening church service. Members pictured are: Back row, left to right: Harry Rogers, Ruth Hyndman, Ivy Rogers, David Oberholtzer. Front row, left to right, Ruth Watherspoon, Margaret Turner, Norma Robertson, Ken Druger.

and, if any note is incorrect, the entire instrument is unsuitable.

Once the pitch and tone of each bell was satisfactory, they were polished to a high finish, the leather handles and caps, and machined clappers were attached, and the instrument was complete. To ensure the tonal accuracy of additional bells which might be ordered in the future, a recording of the entire set was made and kept on hand for comparison purposes.

The Metropolitan United Church received shipment of the bells in the summer of 1963, and Robert Pounder lost no time getting them into action. He first formed a Senior Bell Choir, which anyone interested was invited to join. This was followed by the formation of a junior group, made up of children, age 9 to 13, from the regular Junior Choir. Today, the Junior Bell Choir has 14 members and the adults number 15, including housewives, students, professional and business men. Musical training

is not a necessity, but some ability is required for membership. From the beginning, both director and choirs learned together, the director working with whatever material was available, and passing the information gained along to his groups.

In addition to occasional appearances at Sunday evening church services, the two groups have performed at their respective choir concerts, and the Junior Bell Choir entertained at Aberhart Memorial Sanitorium. Practices are held each Thursday night, and both sacred and non-religious music is rehearsed.

Obtaining printed music for the bells is one of the main problems for the choirs and their director. Very little has been published, and none is available in Alberta. Presently, the groups are working solely with material arranged by Mr. Pounder. An Alberta composer has been approached to write arrangements for the bells, and experiments are being carried out in arrangements based on mathematical formulae.

Unlike the vaudeville type of bell ringing, where one person picks up and rings a number of different bells to produce a tune, English hand bells are distributed one or two to each person in the choir. Each bell ringer then plays the one or two notes assigned as they are called for by the music.

The Junior Bell Choir is a study in concentration as Director Robert M. Pounder conducts a rehearsal.

Page Eight

Hand bells are very delicate instruments and special care must be taken in their handling and storage. The bells are stored, when not in use, in darkness, at a cool, controlled temperature. The metal of the bells is never touched and they are never stood on end, but always set down on their sides. A special cabinet in which to keep the set is being made for the church by Mr. Lloyd Sills, a member of the congregation.

Future plans for the Junior Bell Choir include training to play in procession, and Mr. Pounder hopes to have them play at the Edmonton Rotary Carol Festival this year. In time to come, he also expects to add to the number of bells in the set.



U P S N O R K E L !



Special Lessons Needed to Enjoy Thrill of Diving

by R. McRory

A CROSS CANADA, people are donning equipment that would do credit to the first man on Mars . . . or the first Martian on earth . . . to participate in a sport whose popularity is increasing by leaps and bounds. Almost everywhere you find a body

of water big enough and deep enough to contain a submerged human, you'll find scuba (Self Contained Underwater Breathing Apparatus) divers.

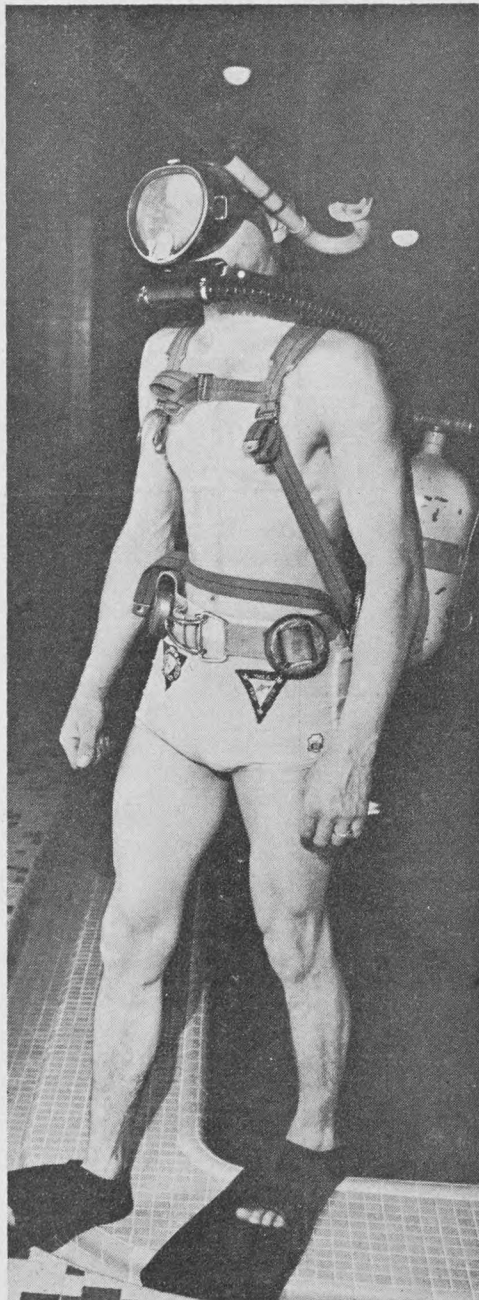
Suba diving had its beginnings in the formation of the famous "frogmen"

of World War II. The equipment developed for wartime purposes was basically the same as that used today for the underwater sport, although many improvements have been added over the years. The important advantage of scuba equipment was then, and still is the fact that it allows the diver complete freedom, eliminating such encumbrances as air hoses and life lines which connected old-style "hard-hat" divers to the surface, and lead boots which anchored him to the bottom. The new method also reduces the hazards of diving to a minimum, because there is no chance of lines becoming entangled or air hoses being cut or broken.

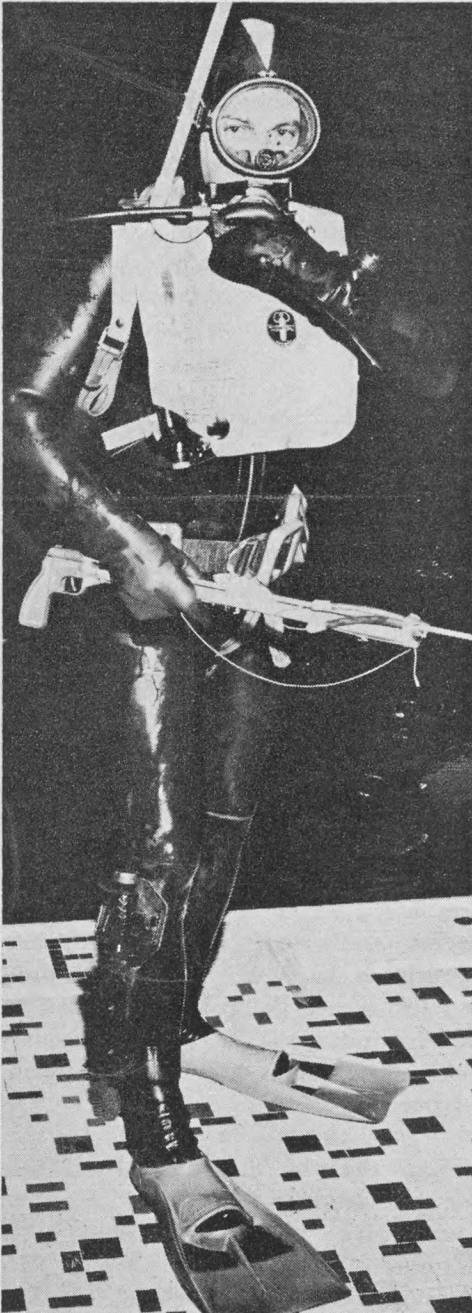
Ten scuba diving clubs with 142 members, and approximately 40 independent divers, operate in Alberta under the sponsorship of the provincial co-ordinating body, the Alberta Skin Diving Council. The Council is a branch of the Canadian organization and establishes standards for qualification of divers, provides courses for all classes of diver, from beginner to instructor, promotes safety and arranges sports events. Although the majority of the divers are men, the sport is rapidly gaining in popularity with the ladies.

Scuba diving courses are offered by several organizations within the province and, while they may vary somewhat in details, the basic standards are maintained by all clubs. The

Basic equipment for the scuba diver includes that used for skin diving, plus compressed air tank (about \$125 new) and regulator (\$40 - \$150 new).



Y.M.C.A. provides regular courses of instruction which are representative of those given anywhere in Alberta.



The hopeful scuba diver must first be a Senior Swimmer by Canadian Red Cross or Y.M.C.A. standards, then he must earn his skin diver's certificate. A skin diver operates without the underwater breathing apparatus which marks the scuba diver. His equipment is limited to swim fins, to give added power to his kick; a face mask which allows him to see clearly under water; and a snorkel, a tube that permits him to breathe with his face submerged. To learn the proper use of the equipment, the skin diver attends ten two-hour sessions, with each lesson divided equally between theory and practical instruction. The theory teaches him such subjects as the principles of buoyancy and gas laws as applied to diving. In the water, he learns how to use the swim fins, agility without the use of his hands, and the strict safety regulations of skin diving.

To complete the course and receive his skin diver's qualification, the student must be fully acquainted with general water skills, personal safety skills and specific skin diving abilities. He must be able to clear his mask and mouthpiece of water, demonstrate the buddy system (divers

Fully-equipped scuba diver wears about 50 pounds of equipment, including wet suit with head-piece, mitts and boots, mask, snorkel, compressed air tank, regulator, inflatable life jacket, depth gauge, compass, weight belt, knife and swim fins, and carries an elastic powered spear gun.

always operate in pairs for safety, hence the term), and ditch and recover his equipment. To do this, he removes mask, fins and snorkel, leaves them on the bottom, surfaces, then re-submerges and re-equips himself. Swimming requirements for a skin diver include skill and stamina in breast stroke and free style; the ability to submerge for one minute, to swim at least 25 yards underwater, perform head-first and feet-first surface dives, rescue a fellow diver and tow him 50 yards, demonstrate two methods of artificial respiration, and swim fully-equipped for ten minutes without stopping. In addition, he must obtain a mark of at least 65 percent to pass the oral exam on theory.

Now, armed with his Senior Swimmer and Skin Diver certificates, the applicant still has one more qualification to earn before he can begin his scuba diving course, a Senior Life Saving certificate from the "Y" or the Royal Life Saving Society. Once he has obtained this, he is fully prepared to enter the even more rigorous training required for scuba diving qualifications. This course, too, consists of ten two-hour instruction periods, split between theory and practice. Again using the "buddy" system, the neophyte learns the use of the more complicated equipment required. He is equipped with a tank of compressed air, a regulator and a weight belt, in addition to the fins, mask and snorkel required for skin diving.

The usual type of compressed air container is known as a reserve tank, which cuts off the flow of air to the diver when the pressure is down to 500 pounds. In this way, the diver

is warned that his air is running low, and can switch to the reserve supply to bring him to the surface and back to dry land or boat. The regulator controls the pressure of the air as it comes from the tank to the "demand" valve, decreasing it to a usable amount which the diver can breathe easily. The "demand" valve allows the air to escape only when the diver requires it, that is, when he "demands" it by inhaling. The weight belt counteracts the natural buoyancy of the body and enables the wearer to rise or sink in the water with the least effort.

Thus equipped, the diver proceeds to learn the many new skills which will enable him to pass his final test. He must first have a strict medical examination, then be able to demonstrate sharing air underwater with his buddy for seven minutes, with both divers using the same air supply; remove and replace his mask underwater; swim 25 feet under water without the face plate; ditch, recover and re-don his scuba in nine feet of water; tow another diver, fully equipped, 100 yards; and swim 200 yards wearing empty scuba. In addition, he has to log 10 hours underwater with scuba equipment under controlled conditions, know how to use the diving table and the rule of successive dives; and pass a written theory examination with a mark of at least 70 percent.

Now that he has passed all the required tests and qualifications, the scuba diver is ready to enjoy the delights of his new hobby. With the complete freedom provided by his

equipment, and able to remain submerged for long periods, he can explore the depths of the lakes in his area, and join other clubs in such events as the annual "aquathon" sponsored by Alberta Skin Diving Council clubs. Here, he can participate in such aquatic competitions as the scuba tow and snorkel relay; see how many golf balls he can recover from the lake bottom; attempt to blow up a number of balloons while submerged; struggle to nail together four pieces of wood to form a square, under water; and search the depths for sunken treasure.

Spear fishing is another sport which the scuba diver can now enjoy in designated lakes in Alberta. His catch is limited by the same regulations which govern surface fishing and, for a license fee of \$2.00, he can go after the big ones in their own element, armed with a speargun. By provincial law, the speargun must be hand-, spring-, or elastic powered. Gas, powder and compressed air models are prohibited. The spear fisherman must be fully immersed in the water, and wearing skin or scuba diving equipment.

Modern equipment makes it possible for the scuba diver to enjoy the sport all year 'round if he wishes, and some clubs hold special winter events, diving under the ice. A "wet suit", made of neoprene rubber, provides the insulation required for cold-water dives. The suit, which covers the diver from neck to ankles, is supplemented by head-piece, mitts, and boots when necessary. A thin layer of water penetrates between suit and diver to give a further insulating effect.

In addition to the basic equipment already mentioned, a scuba diver can provide himself with any number of additional accessories such as depth gauge, compass, knife, and inflatable life jacket in case of emergency.

While they are mainly active in providing a worthwhile hobby and enjoyable sport for their members, all scuba diving clubs in the province are prepared to assist in rescue and recovery operations and to perform other under water public services as required by police and other official organizations.

New City Hall Provides Improved Library

Get Room to Read with lots of Shelves

by K. Sillak

THE official opening of Wetaskiwin's new City Hall last October also marked the official beginning of improved library services for that Central Alberta community of 5,600 and its surrounding district. Located for the past seven years in a portion of the city's health unit building, the library now occupies 2,400 square feet of the new civic building. This is about three times the previous available area.

Mrs. L. B. Yule, Librarian since 1947, says the new facilities should be good for at least ten years. "We have 12,000 books now and we're adding continuously," she commented. "The books were jammed in the old building, but here we have lots of room for additions, and for new shelves when they're needed".

An indication of the increase in reading interest is shown in the fact that the 1963 circulation of 37,000 was surpassed by the end of September this year. Well over 300 new members were added to the list for the same period and 181 were added from September 22, when operation of the new facilities began, to November 10. Two-thirds of the members are under 14 years of age, but Mrs. Yule reports adult memberships

are on the increase. About one-third of the membership is rural.

Better use is also being made of the library's reference section, according to Mrs. Yule. "High School students are using it for their homework. They weren't able to before because of space limitations".

Another activity stimulating reader interest is a Junior High School project involving class visits to the library. As well as inspecting the new premises, students receive an explanation from Mrs. Yule of the library's operation and what the reader can expect from it. At least four visits, each involving several classes, have been scheduled. Following the first visit by five classes on November 4, Mrs. Yule reports 20 of these students became new members the following day.

Non-fiction is stressed in the library, with heavy emphasis on travel, hobbies, history, poetry and the other areas of non-fiction.

Cataloguing of books is supervised by Mrs. W. H. Beales of Edmonton, the only volunteer worker in the library. Mrs. Beales, who has a library science degree, handles the non-fiction material with help from

Assistant Librarian Mrs. Dennis Marryat. Mrs. Marryat also handles cataloguing of the fiction section.

In 1963 a total of 1,054 new books, both fiction and non-fiction, were purchased. Anywhere from 25 to 150 books may be purchased in one order, with peak buying periods between November and March. By mid-September this year over 1,100 new books had been purchased, with about \$500 spent on repairs to stock. The only used books accepted at the library are donations from individuals. These numbered 110 for 1964.

Money for operating the library comes from City and Provincial grants. In 1964 the provincial grant was \$1,939 based on 35 cents per

capita, while the city grant of 50 cents per capita amounted to \$3,000. Several local organizations also contribute money towards the purchase of books. In 1963 these organizations donated \$75 and this year have contributed \$175.

A consultation service is offered to all libraries in Alberta by the Provincial Libraries Branch, which also sponsors an annual course for library custodians from October to April. Mrs. Yule attended the course in 1962 and said she found it very helpful. "The criticism was excellent", she remarked. Mrs. Marryat hopes to attend next year.

Opening hours and staff numbers have expanded with the library. Be-



Grade three students from the Queen Elizabeth School in Wetaskiwin examine reference magazines in the city's new library while Assistant Librarian Mrs. Dennis Marryat files returned books. The library has 12,000 books and additions to stock are made continuously.

fore moving into the health unit building, the facilities were open only two afternoons a week, with Mrs. Yule receiving part-time assistance from one high school girl. In the health unit building hours were extended to three afternoons and one evening per week and another girl added to the part-time staff. In its new quarters the library presently operates five afternoons and two evenings a week, with the staff increased by Assistant

Librarian Mrs. Marryat and two more part-time girls.

Mrs. Yule recalled the first library had been started in 1928 with not too much interest shown by civic officials. "Things have changed a great deal since then. Even the advent of television didn't have much effect. The members stayed away for about two weeks, but soon reverted to their established reading habits".

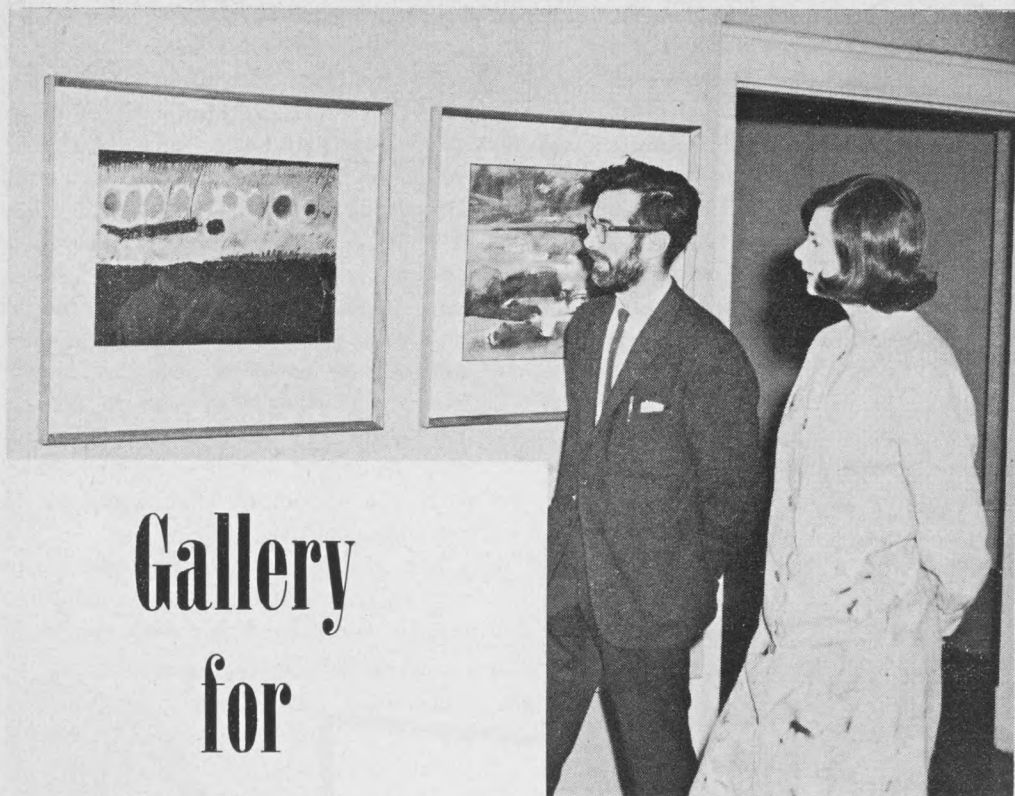
"Craft Mobile" Excites Youngsters

The "Craft Mobile"—a travelling children's arts and crafts trailer—made its debut on the playgrounds of Lethbridge, Alberta, this past summer. The large friendly trailer, carrying craft materials and tools ordinarily not available on the playgrounds, rolled up and offered its treasures to the children wherever they played. For many children it provided a brand new, exciting and enriching summer experience.

Obtained from the Civil Defence Organization of the City of Lethbridge, and stocked and staffed by the Parks and Recreation Department, the "Craft Mobile" introduced an infinite variety of crafts such as mosaics, basketry, copper, leather, plaster of paris, puppetry and paper craft. Youngsters made their own mosaic pictures from crushed rock and string, belts and keycases, copper pictures, baskets of many shapes and sizes,

(Continued on page 20)





Gallery for Students

**Renovate Old Building to Provide
Display Space**

by Jean Knott

A DREAM which began when space problems caused the closing of the Rutherford Library Art Gallery, University of Alberta, Edmonton, three years ago has become a reality for Professor Norman Yates, Associate Professor of Fine Arts and Director of Exhibitions for the University. The Department of Fine Arts now has its own Art Gallery, located in an attractive colonial style building direct-

Professor Yates discusses a section of an exhibition by Alberta's Rolf Ungstad with student Collette Gagnon.

ly across from the Arts Building on the Edmonton campus, at 9021 - 112th Street.

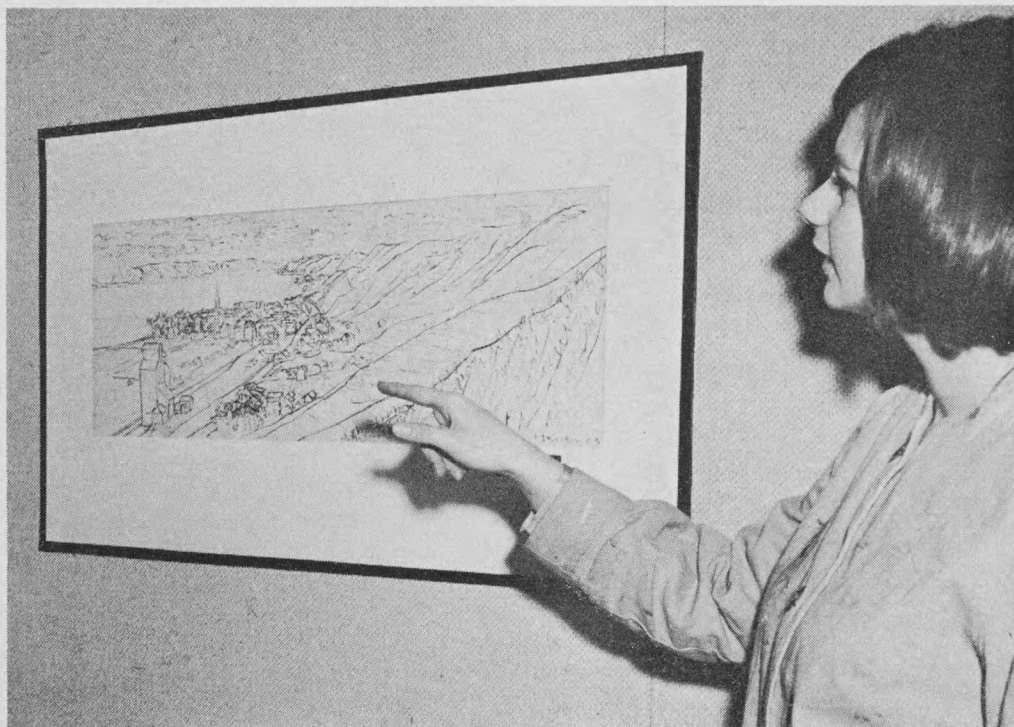
Professor Yates has long been advocating the usefulness of an art gallery in connection with the Fine Arts Courses at the University, where the students could have constant contact with "live" art, rather than reproductions. This contact makes the gallery a focal point in their studies, giving them a feeling of entity, and, as Professor Yates points out, the results are already beginning to show in the quality of work being produced by senior students.

The enthusiasm of the students themselves was evident in the industry and interest with which they tackled the job of remodelling the interior of the building, doing most of the work in their out-of-class hours. Wall panels covered with neutral-coloured abbott's cloth, formerly in use in the third floor gallery of the Rutherford Library, were mounted in the three exhibition rooms on the ground floor of the building to form display backgrounds. Special lighting was installed, and a few upholstered seats are placed for the convenience of visitors to the gallery. The gallery is open to visitors between 12:00 noon and 1:30 p.m. and between 7:00 p.m. and 9:00 p.m. Monday through Friday. During the

evening hours the gallery is attended by art student volunteers.

The upstairs and lower floor of the gallery have been made into studios where the students may work on paintings or other art projects as time and classes permit. These studios are used by twelve senior Fine Arts students who say that, for the first time, it is "wonderful to be able to work at something when you can, and just leave it set up in between times." Previously, they had had to set up their work and put it away each time they wished to spend some time at it, with the principal disadvantage of loss of continuity.

The main Fine Arts classes are held in the Arts Building on the university campus, but instructors find



A drawing by Saskatchewan artist Helmut Becker is the subject of consideration for Collette Gagnon



Fine Arts students Lorraine Starzynski and Collette Gagnon at work at their easels in one of the art gallery studios.

that it is easier for the students to grasp the meaning of their lectures when they have available an original finished work to discuss and examine. The students who make the most use of the gallery and studios are completing a four year course leading to a degree of Bachelor of Fine Arts.

As well as in the Fine Arts Gallery itself, students and visitors may enjoy art exhibitions at two other campus locations, the Faculty of Education Building, and in the Studio Theatre Lobby. Professor Yates, as Director of Exhibitions, has the responsibility of arranging for these displays. A complete schedule of exhibits planned for the balance of the university year is available from the gallery, and the list includes works from Poland, Great Britain and

the United States as well as many Canadian works and university student and staff art.

Professor Norman Yates is a native Albertan, born in Calgary, and is a graduate of the Ontario College of Art, Toronto. He studied in England and northern Europe, coming to Alberta in 1954 to join the staff of the University. Since coming to Edmonton, Professor Yates has become well-known for his stage designs, winning the Best Visual Presentation Award at the Alberta Regional Drama Festival in 1956.

His works have appeared in many Canadian exhibitions, he has had several one-man shows in both eastern and western Canada, and he is represented in the collection of the National Gallery of Canada.

(Continued from page 16)

wall plaques from plaster of paris, paper mache puppets, murals in paint and paper crafts from construction paper.

Miss Linda Sereda, one of the playground craft instructors, was in charge of the "Craft Mobile". She carried an eight week program to fit the various interests and personalities of the four playgrounds she visited on a regular weekly schedule.

Working closely with the other two craft centres, Linda and the mobile craft unit provided an increased inter-

est and flexibility to the playground craft program. This proved beneficial as it provided an interesting outlet for our older children and teens, while the pre-schoolers and younger children were adapting their skills at simple crafts on the playgrounds.

With the establishment of the craft centres and mobile unit the craft program opened a richer field for creative expression for all ages. Working space and facilities available, which is a major problem on modern day playgrounds, has been increased.



Books in Review

Albertans will obtain special enjoyment from **Henry Kreisel's "The Betrayal"**. The story is set in Edmonton, and plot locations and environ are as natural as addresses in a newspaper report.

The story too, is as engrossing as the day-to-day account news account of a court report of a revenge mission. It enjoys what newspapers never provide, adequate dialogue. Mr. Kreisel's mastery in this field, where the written word is somehow given the tonal inflections and subsequent inference of the spoken word, is well apparent throughout the story.

The book could be classified a revenge thriller. It tells of the search for their betrayer by a survivor of one of Europe's horror cities where families were sundered, never to rejoin. And Mr. Kreisel handles most capably the change in attitude of the searcher when he finds his victim; and of the change in this man when he is exposed. Implicit throughout is the question of man's divided loyalties; the impossible problem of segregating obligations to self, family and society.

The Betrayal, by **Henry Kreisel**. Published by **McClelland and Stewart Limited**. \$4.95.

Author of **"I Am A Chronic Cardiac"** is a living example of the human conviction that either "it can't happen to me" or the equally false "it can't happen to me twice".

Lynn Poole is a public relations man with a firm persuasion that as he runs, the world runs with him. The result was a scary heart attack. Surviving, he resumed the pace again, and again was struck down. It took the third attack to impress on him the necessity of accepting the limitations such physical frailty imposed on him.

Mr. Poole outlines the ways by which he circumvents his system's little warnings and weaknesses; how others overcome similar or related handicaps; the pleasures and satisfactions there are for those who obey the rules; and leaves well documented

the knowledge that heart victims needn't give up all hope of a satisfying life for years to come.

For a cardiac case, a heartening tone.

"I am A Chronic Cardiac" by **Lynn Poole**. Published by **Dodd, Mead and Company (Canada) Limited**. \$4.00.

Many of **A. J. Cronin's** novels are based on experiences in his own life, and such is the case with his most recent, **"A Song of Sixpence"**, a moving, sympathetic story of life in the western Highlands of Scotland, based on Dr. Cronin's memories of his own childhood.

As Catholics in a straight-laced Protestant community, the Carrolls, father, mother and only son, lead an isolated life which draws them closer as a family and makes Laurence more dependent on his parents than the average boy of that era.

Following his father's death, and his mother's unsuccessful attempts to carry on the business, Laurence finds it necessary to become independent, and spends some time in the care of various relatives. This in itself is a shattering experience for an adolescent youth accustomed to the comfort and affection of a home, but Laurence's very naivete and lack of sophistication lead him into a series of situations which, serious as they appear to the boy at the time, are for the most part humorous in retrospect. Yet each one serves in a distinct manner to enable him finally to qualify for University and thereby enter the world of medicine which was Dr. Cronin's own world.

The characterizations of the well-meaning but eccentric Miss Greville, parsimonious Uncle Leo, man-of-the-world cousin Terry, and the lovely Nora are fascinating and realistic, and each plays an important role in the development of Laurence Carroll himself.

"A Song of Sixpence", by **A. J. Cronin**, is published by **McClelland and Stewart, Ltd.** \$5.95.

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